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ing child; the dawn of loveliness.' Poseidon soothes her by saying: 'Don't be frightened; no harm shall be done to you. Come, you shall have a fountain called after you; it shall spring up in this very place, near the waves; I will strike the rock with my trident.'

If, then, we should read,

More loudly than the monarke of the sea  
In wanton Amymones azurde armes,

we should have Marlowe reflecting a well-known legend in a line whose loveliness has perhaps not been wholly spoiled. 'Wanton' may still mean (Schmidt, *Shak. Lex.*) 'playful, sportive, frolicsome,' in accordance with Wagner's interpretation. 'Monarke of the sea' might easily have been derived, say, from Ovid, *Met.* 4. 797, *pelagi rector*, where another love-adventure of Neptune is related. As for 'azurde armes,' one is likely to do better, with Ward, to think of *Lucr.* 418-9:

With more than admiration he admires  
Her azure veins, her alabaster skin,

than to go off in search of the Lat. *cœruleus*<sup>2</sup> as an epithet of water-deities. Other citations from Shakespeare, to the same effect, are *Lucr.* 407, 440; *Ven. and Adon.* 482; *Ant. and Cleo.* 2. 5. 29; *Cymb.* 2. 2. 22 (cf. Shelley's 'azure veins,' *Damon* 1. 14; *Q. Mab.* 1. 14; and Keats' 'azure-lidded,' *Eve of St. Agnes* 262).

Let us now attempt to give the reasons for considering these two emendations, 'sea' for 'skie,' and 'Amymone's' for 'Arethusaes':

1. The form of *Doctor Faustus* which we possess is not the original one (Ward, p. lxxxiv). 'We have the probability of three, and the certainty of two, revisions before the date of the printing of the play in its first extant edition of 1604. Of these three revisions it is clear that the last, that of 1602, must have contained extensive alterations' (Ward, p. lxxxv). There was therefore opportunity for corruptions to creep in.

2. It is pointless to make a twofold comparison with Jupiter. He would probably not be more lovely in the one case than in the other.

3. If two of the greater gods were to be successively introduced, the propriety of making

Neptune the second is sufficiently evinced by Propertius' lines (cf. also F. V. Hugo's 'roi des mers').

4. In Propertius' lines it is Amymone, and not Arethusa, who is represented as the beloved of Neptune. Arethusa, while not absolutely excluded from consideration, is not likely to have occurred to Marlowe, (1) because the legend of her relation to Neptune is obscure, and (2) because, as Wagner has observed, there is no legend of her connection with either Jupiter or Apollo.

5. 'Azurde' and 'wanton,' however interpreted, would apply as well to Amymone as to Arethusa. In fact, if we attach any importance to Ovid's epithet *frigida*, as applied to Arethusa (*F.* 4. 423), 'wanton' would hardly fit Arethusa.

6. 'Sea' and 'Amymone' would suit the metre.

There remain to be considered the objections against all emendations; but these are too frequently urged to need rehearsal here.

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## NOTES ON SHAKESPEARE.

### (1) *Mid. Night's Dream* 4. 1. 108-124.

In the *Nation* for June 23, 1904, I commented upon this passage, and gave extended quotations from Markham's *Country Contentments*. What follows is of a supplementary nature.

Other Shakespearean passages worth quoting are these:

*T. of Shrew*, Ind. 2. 47-8:

The hounds shall make the welkin answer them,  
And fetch shrill echoes from the hollow earth.

*Tit. And.* 2. 3. 17-20:

And, whilst the babbling echo mocks the hounds,  
Replying shrilly to the well-tuned horns,  
As if a double hunt were heard at once,  
Let us sit down and mark their yelping noise.

If the latter, as Cunliffe (*The Influence of Seneca on Elizabethan Tragedy*, pp. 69-70) supposes may be the case, is influenced by Seneca, *Hippolytus* 37-38, we may find in the latter an

<sup>2</sup> Cf. Milton's 'blue-haired deities,' *Com.* 29.

ancient source or parallel, along with Ovid and Virgil. In general, the ancients preferred dogs that were silent, at least till the game was started (thus Oppian, *Cyneg.* 1. 448-9; Grattius, *Cyneg.* 106, 207-210; Lucan, *Phars.* 4. 437-441, and even Seneca, in the lines just preceding those cited above). The Celtic dogs were free of tongue, however, according to Arrian, *Cyneg.*, chap. 3: 'In pursuit these give tongue with a clanging howl like the yelping Carians, who are usually classed with the Cretan dogs.' 'Sometimes, indeed,' Arrian adds, 'they gladden so outrageously, even on a stale trail, that I have rated them for their excessive barking.' An interesting passage is that from Ovid, *Halieut.* 76-9:

Quæ nunc elatis rimantur naribus auras,  
Et nunc demisso querunt vestigia rostro,  
Et produnt clamore feram, dominumque vocando  
Incepitant.

Cf. *Met.* 3. 207 ff.; Virgil, *Georg.* 3. 43-5, 345, 404 ff.

According to 'Stonehenge' (J. H. Walsh), in his treatise, *The Dog*, published in 1859 (pp. 49-50): 'The music of the pack is also much neglected, and most men nowadays prefer even that of "the squeaking bitches" if they give a good gallop, to the full-toned and bell-like tongues, one below the other, which were formerly considered to be a part of the sport, and without which a full cry was not listened to with pleasure. . . . Not having a musical ear myself, I cannot enter into the feelings of those who have.'

Somerville's *The Chase*, published in 1735, seems to owe certain expressions to Markham, and a few to Shakespeare, though much of the poem is no doubt true to the writer's own experience. One of the best is this (1. 278-291):

But above all take heed, nor mix thy hounds  
Of different kinds; discordant sounds shall grate  
Thy ears offended, and a lagging line  
Of babbling curs disgrace thy broken pack.  
But if the amphibious otter be thy chase,  
Or stately stag, that o'er the woodland reigns;  
Or if the harmonious thunder of the field  
Delight thy ravished ears; the deep-flewed hound  
Breed up with care, strong, heavy, slow, but sure,  
Whose ears down-hanging from his thick round head  
Shall sweep the morning dew, whose clanging voice  
Awake the mountain echo in her cell,  
And shake the forests; the bold Talbot kind  
Of these the prime, as white as Alpine snows.

Another is this (2. 185-291):

The hunters shout,  
The clanging horns swell their sweet-winding notes,  
The pack wide-opening load the trembling air  
With various melody; from tree to tree  
The propagated cry redoubling bounds,  
And winged zephyrs waft the floating joy  
Through all the regions near.

A third is (2. 249-251):

Hark! now again the chorus fills; as bells,  
Silenced a while, at once their peal renew,  
And high in air the tuneful thunder rolls.

Still others are 3. 64-76, 410-413.

The long lips and ears are mentioned by Caius, as translated by Abraham Fleming in 1576 (Arber's *English Garner* 3. 233): 'We may know this kind of dogs [harriers] by their long, large, and bagging lips; by their hanging ears, reaching down both sides of their chaps; and by the indifferent and measurable proportion of their making.' Indeed, the long ears of certain hounds are already noted by Arrian, *Cyneg.*, chap. 5; Nemesianus, *Cyneg.* 113; Callimachus, *Hymn to Artemis* 91; *Cynosoph.*, chap. 4; cf. Paul. ex Fest., p. 231 Müll. 'Stonehenge' (p. 49), discussing the ancient types of English hounds, says: 'Both [the northern and the southern hound], however, were large, bony hounds, with long falling ears, but the southern hounds had absolute dewlaps, or at all events such excessive throatiness as to make them rejected at the present day on that account alone.'

(2) *Romeo and Juliet* 2. 3. 3-4.

These lines run:

And flecked darkness like a drunkard reels  
From forth day's path and Titan's fiery wheels.

This is paralleled by Nonnus, *Dionys.* 40. 381-2:

Νῦξ μὲν ἀκοντιστῆρι διωκόμενη σέο πυρσὺ  
χάζεται ἀστήρικτος;

which may be roughly rendered:

'Night reels away from before the flashes of thy [the sun's] coruscating torch.'

Byron seems to have had the Shakespearean passage in mind when he wrote (*Mazeppa* 545):

I saw the trees like drunkards reel;

but much earlier Drummond of Hawthornden had

written ('Phœbus, arise' 42-43; *Muses' Library* 1. 71):

Night like a drunkard reels  
Beyond the hills to shun his flaming wheels.

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## CHRONOLOGICAL ORDER OF CERTAIN SCENES IN GOETHE'S *FAUST*.

### II.

If we try to remove the confusion in the chronology of the scenes of the Gretchen tragedy in Goethe's *Faust* by putting an interval between the Valentin scene and the Walpurgisnacht scene, we may meet a difficulty in the expression 'übermorgen' in Mephistopheles' allusion to the approaching witch sabbath. This expression seems to have reference to the following Walpurgisnacht scene, but I think that we must not attach too much value to it as a means of determining the time.

In the first place, indications of date are in the whole drama so vague—except when carrying dramatic significance, as does the introduction of the 'Easter morning'—and the sequence of the scenes is so loose, that an exact specification about a certain date and about the chronological relation between two scenes would appear strangely exceptional. Furthermore, if we take 'übermorgen' literally, the Cathedral scene would have to be placed on the day following the murder. But Gretchen's mind in that scene does not seem to be under the fresh impression of this crime. The death of her mother and that of her brother, both seem to be somewhat remote in her memory. Also, Mephistopheles' words and actions in the two scenes show some incongruity. In the Valentin scene he is filled with 'spring' and the anticipation of the approaching orgy, while in the Walpurgisnacht scene he says that he feels 'winterlich' and is altogether not very enthusiastic about the trip.

I consequently would prefer to think that no reference to the following Walpurgisnacht scene was intended by 'übermorgen.' The Valentin scene is certainly of early origin and apparently

was written before the idea of the actual visit to the Brocken had taken form in the poet's mind. What Mephistopheles says of the Brocken festival was therefore merely intended to characterize in a realistic way the kind of feelings which spring is awakening in him and which he delights to exhibit when he observes the gloomy mood in which Faust is on account of Gretchen's threatening shame. By placing this scene on a very early spring day we may account for Mephistopheles' feelings and still save the conjuncture.

But, even if we take 'übermorgen' literally, we may find a way out of the dilemma. Since the poet is not definite about dates, we do not know the exact time of the beginning of the love story, nor the length of Faust's stay in the forest seclusion—his meditation at the beginning of the scene 'Forest and Cavern' rather suggests nature in the fall. We also do not know how long Gretchen, after having become a mother, has wandered about, nor how long she has been in prison when visited by Faust. We therefore are perfectly justified in assuming that Faust returns in the fall, that the murder of Valentin takes place at the end of April, that Faust, full of remorse, flees, not, however, to the Brocken, but to roam about for a year and to be gradually 'lulled in insipid diversions,' while Gretchen's misfortune takes its course, that after having forgotten his love and the wrong done by him he follows Mephistopheles to the witch sabbath of the following year, that he, in the midst of the orgy, has the vision of the beheaded Gretchen, which makes him find his better self, and that he comes to deliver her from prison just the night before her execution. Gretchen's words in that last scene, 'Mein Freund, so kurz von mir entfernt,' are naturally of no significance regarding the point in question. She has in her insanity lost all idea of time, as is shown by her reference to her people dead long ago, and her misconception about the length of Faust's absence gives all the more poignancy to her words.

If we, accepting the above supposition, attempt to determine the chronology of the scenes, we find: 'Easter Day,' in April.

Second Scene 'Study' and preceding visits of Mephistopheles, in May.

Scenes 'Auerbach's Keller' and 'Witch Kitchen,' in June.